

**DON'T
ME LOSE
CHARLEY.**
COMIC
SONG & CHORUS
BY
CHAS. H. STANLEY.

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DON'T LOSE ME CHARLEY.

by Chas. H. Stanley.

All?

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked with a forte (f) dynamic. The introduction consists of a series of chords and eighth notes in the right hand, and a steady eighth-note bass line in the left hand. The melody then enters with the lyrics: "Some girls are ve-ry lov-ing when they're in-clined to". The piano accompaniment continues with a similar pattern, marked with a fortissimo (ff) dynamic. The melody continues with the lyrics: "She was fond of par-ties pic-nics and soi- She was fond of skating so I took her to a". The piano accompaniment follows the melody with chords and eighth notes. The melody then continues with the lyrics: "be And the boys you know are just a-bout the same, rees And of course I had to please my cher-ubs whim, pond A thought of dan-ger to us ne'er oc-cured". The piano accompaniment continues with a similar pattern. The melody then continues with the lyrics: "I was luck-y once to have a girl com-plete-ly stuck on me But of Es pec-ial-ly when my dar-ling had to set-tle all the bills For my while cut-ting cute gy-ra-tion of which she was ve-ry fond She". The piano accompaniment continues with a similar pattern.

Some girls are ve-ry lov-ing when they're in-clined to
She was fond of par-ties pic-nics and soi-
She was fond of skating so I took her to a

be And the boys you know are just a-bout the same,
rees And of course I had to please my cher-ubs whim,
pond A thought of dan-ger to us ne'er oc-cured

I was luck-y once to have a girl com-plete-ly stuck on me But of
Es pec-ial-ly when my dar-ling had to set-tle all the bills For my
while cut-ting cute gy-ra-tion of which she was ve-ry fond She

course you know that I was not to blame ____ But too much love like
 poc- ket book you know was ra ther slim ____ I shan't for get the
 broke the ice and quick.ly dis ap - peared ____ I made a grab to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment is written on two staves (treble and bass clefs). The right hand plays chords, while the left hand plays a bass line with eighth and quarter notes. There are dynamic markings like '>' (accent) under some notes in the piano part.

taf - fy Is apt to make one ill And I could not be a.
 day I took her to a grove The ex cite ment it was
 save her And caught her by the hair I ____ held ____ on ____

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and finally a quarter note B5. The piano accompaniment continues with similar chordal and bass line patterns. The lyrics are aligned with the vocal notes.

lose I can't tell why ____ For no mat - ter where we would go to
 great and such a crowd ____ She held on to my coat.tail till I
 to it like a vice ____ when with a sud.den cough the

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note C6, followed by quarter notes D6, E6, and F6, then a half note G6, and finally a quarter note A6. The piano accompaniment continues with the same style. The lyrics are aligned with the vocal notes.

church or to the show I was al ways there to hear my cher - ub say, _____
thought she'd tear them off And in ex_cite-ment yelled out ra-ther loud _____
hair I held came off And I heard her yell from un-der neath the ice _____

Chorus. *f*

"Don't lose me Charley" I've been a friend to you And you have al ways

mf 2d f

been so ve - ry kind to me, Take me in your aïms and kiss your

lit-tle "cut-ty coo" For I have all the con-fi-dence in you"

LATEST ENGLISH SUCCESSES.

A SIMPLE MAIDEN.

Chorus.

by WALTER A. DE FRECE.

A sim-ple maid - en, A coun-try maid - en

Whose guile - less ways are pit - ied by a

EVERY SUNDAY AFTERNOON.

Chorus.

written & composed CHAS. WILLIAMS.

Ev - ry Sun - day af - ter - noon, I meet my

sweet lit - tle Ro - - sie, For an hour or

I'LL GIVE HIM "TA-RA-RA-BOOM-DE-AY."

Words by J. P. HARRINGTON. *The London Success.*

Chorus. with spirit.

Music by ARTHUR WEST.

If I on - ly knew where I could

find him, If I on - ly met him on my

SUCH A NICE GIRL TOO.

The Hit of England and America.

Chorus. Slow March Time.

by ARTHUR SELDON.

Such a nice girl too, Such a real nice

girl; So af - fa - ble, and full of an - i - ma - - tion, All who

I'M ANOTHER.

Herbert Campbell's Terrific Success.

Chorus.

CHAS. OSBORNE & HERBERT ELLIS.

I'm an - oth - er, I'm an -

1st P - 2nd ff

- oth - er, That's a sim - ple fact I can't de - ny, _____

SHADOW AND SUNLIGHT.

Words by EDW. HAMILTON.

Music by EDW. SEYMOUR.

rall.

How can I live _____ if thy smile be de - nied me, Meet me a -

a tempo. cresc.

gain _____ and turn night in to day; _____ Dark - ness were

colla voce.

cresc.